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MINES AND MINING.

FRIDAY, Aug. 19—P.M.

There was little in the mining stock markets today beyond the great activity and decline in the afternoon dealing in the State Line stocks. State Line Nos. 2 and 3 dropped from 57 $\frac{1}{2}$ to 48 $\frac{1}{2}$ to 49 $\frac{1}{2}$, while Nos. 1 and 4 was comparatively dull and steady, with a final loss of only 5 cents at 1:10:10. Oriental and Miller also was extremely active, falling from 1:35 to 1:30. These stocks closed weak at very little higher than their opening price. Miner and Metal declined from 61 to 63, while the shares at the highest price. Great Eastern continued dull and weak at 10 cents. Robinson Consolidated rose from 11 $\frac{1}{2}$ to 12 $\frac{1}{2}$, but closed quiet at 12 $\frac{1}{2}$. The Comstock shares were less active, but while Consolidated Virginia was fairly steady at 20 $\frac{1}{2}$ to 21 $\frac{1}{2}$, California was at 18 $\frac{1}{2}$ and Union Consolidated lower at 13 $\frac{1}{2}$, Best and Boucher rose from 13 to 13 $\frac{1}{2}$.

A third edition of Mr. Oscar Wilde's poems has already been called for in London, and Roberts Brothers are preparing a second edition for this country. In England the book has been both praised and condemned by leading critics and writers. It is said that the author received complimentary letters, after the appearance of his book, from William Morris, Mr. Swinburne, Robert Browning, Matthew Arnold, Mr. Gladstone and others.

A pretty and fantastically ornamented book has just been issued in London by Longmans, containing the "Wisdom and Wit of Lord Beaconsfield."

In commenting on the book, *The London Daily News* says: "The title, for once, is not a misnomer, and political opponents as well as political friends will probably admit that few volumes have been published for the last half century which contain so much wit—leaving the rest of the description un-discussed in order not to get into controversial matter."

An anthology of Irish poetry will soon be published by James R. Osgood & Co., under the title "The Poets and Poetry of Ireland." It is by Alfred M. Williams, who has supplied the volume with historical and critical essays and notes. Mr. Williams is editorially connected with *The Providence Journal*. The collection of the material has been the work of years, and the book will include specimens not only of the bardic and Jacobite Celtic poetry, but of the peculiar characteristic and original street ballads and peasant poetry in which Ireland is so rich, and of which no collection has ever been published.

The publishers of *L'Art* have projected a "Bibliothèque Internationale de L'Art," or a series of art books on the famous artists and famous collections of Europe, which will awaken the keenest interest among collectors. The books will be produced under the direction of M. Eugène Müntz, the well-known writer on art, J. W. Bontan will have the handling of this series in this country. The first of the series is devoted to Alfred Stevens, the celebrated Belgian painter, and is nearly ready, a sample copy having already been received by Mr. Bontan. It contains a biographical study of Stevens by Walter Armstrong. The second volume will have for its subject "Les Della Robbia"; the third, "L'Enseignement des Arts en France"; the fourth, "Les Musées d'Allemagne"; and the fifth, "Les Peintres de la Renaissance"; and the sixth, "Claude Lorrain," the author of which has had the benefit of a mass of new materials.

The Russian Government, according to *The Pall Mall Gazette*, thinks of taking a hand in the publishing business. "In order to encourage the love of reading and wean the peasants from the vodka shops it is proposed that the Government should publish a popular gazette, and that the volests should receive and distribute every Sunday and holiday three or four copies in each village, where the villagers are to be assembled to listen to the public reading and discussion of its contents. The Russian press is engrossed with the discussion of this well-meaning, but somewhat impractical project. The *Portiada* insists on the impossibility of publishing a newspaper which could be welcomed by the Orthodox, the Catholics, the Raskolniks, to say nothing of the Great and Little Russians, the Esthonians, the Finns, the Poles, the Tatars and the Armenians; but that difficulty could surely be surmounted by special editions. The paper might be published and distributed, but the difficulty would be to make the rustics listen to its contents."

In the July number of *The American Catholic Quarterly Review* (somewhat delayed in publication), Mr. Joseph A. Nolan, Ph.D., has an interesting biographical and critical paper on "Richard Crashaw," a poet who holds a high place among the lesser singers of the seventeenth century, but whose works are far less known at the present day than those of many inferior writers. Crashaw belonged to the school of Herrick, Waller, Carew and Cowley, distinguished for ingenious conceits, elaborate artifices, careful craftsmanship and a certain refinement of thought which degenerates at times into obscurity and faintest affectations. But Crashaw, according to Mr. Nolan, surpassed his fellows in true impassioned feeling, a perfect insight into nature, rare powers of description, the pervasion of his themes, and the strict purity of his imagination. "By later poets Crashaw was used and then abused. Pope, in 'Eloisa to Abelard' borrowed from Crashaw's tender but minor poem of 'Alexias; the Complaint of the Forsaken Wife of Sainte Alexias,' and from other poems of the same poet meant to ideas; but in his unfair and unjust criticism he overlooked all Crashaw's greater poems, and all the good things of the lesser poems. Coleridge was generously appreciative; but Coleridge, not having Pope's strong hatreds and mean prejudices, was more fitted for true criticism. It is poor criticism which, in spite of Crashaw's power, finds no impressionistic originality, but only a strained conceit or obscuring inversion. It is no injustice to the others of his class to rank Crashaw above them; for he excelled them in imagination, in delicate emotion, in originality and in power of expression. From Crashaw not only Pope, Young and lesser poets, but even Milton drew something. Shelley, too, has many similarities of idea or of expression; but though Shelley may have known Crashaw, as did Leigh Hunt, it is not probable that he consciously borrowed." The curious extracts accompanying the article are well worth study, and they derive an especial value from the fact that Crashaw's works are not very accessible.

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